PELPUP NEWS

SUMMER EDITION 1969 Number 17

Produced by PELPOP

Pelham PUPPETS

Marlborough, Wiltshire

'Letter from Pelpop'

MARLBOROUGH,
AUGUST, 1969.

Dear Pelpups,

I hope you are all having sunny weather for your holidays. Pleasant as the sun is—and long may it shine—it seems at first sight to take enthusiasm out of puppets, unless you can think in terms of open air puppetry—in the Parks, at Garden Parties, Fetes and on the beach. So really any time is puppet time provided you adjust your approach. Without the focus of attention on lighted puppets surrounded by a darkened atmosphere, which can be obtained more easily in the wintertime, the size of the puppets, in the open air, will be a handicap. Fewer, but larger, puppets are sometimes better for open air performances. The ventriloquial puppets would be very suitable.

There are three books I wish to tell you about which have just been printed. The first is "Book of Dolls Houses," published by Adam and Charles Black Ltd. in the United Kingdom and Charles Scribner's Sons in the United States, a large and beautifully illustrated book showing hundreds of interiors of dolls houses. The picture on the inside cover will give you an idea of the intricate detail you will find in the book. Girls will be intrigued with the hundreds of dolls and dresses that are shown, but anyone interested in puppets will find the settings fascinating and helpful when designing scenery and props. The price of this beautiful book is £5 5 0.

Jan Bussell's book on puppets (price 16s.) is his latest well of information. No one can speak more authoritatively and instructionally on puppets. This book is a "must" for those seeking more knowledge on puppetry. The same can also be said for A. P. Philpott's Dictionary of Puppetry (price 42s.). This collection of puppet data is a masterpiece and the biographies of all the famous puppeteers the world has ever known make exciting reading. You can order these books from us, post free.

I have to apologise for a "boob" I made in the last magazine. In the first place I put the picture of Andrew Raines and his group under the Kirby Marionettes heading, also his address was left out, so here it is—64 West Crescent, Darlington, Co. Durham. Here also is the address of Timothy Hubbard of the Kirby Marionettes—17 Kirby Lane, Muxloe, Leicestershire. I hope to receive more accounts of Groups for publication but be sure to put your name and address on the article and photograph.

In the Playwriting Competition the first prize (two puppets) goes to Kirstie Benson of Edmonton, Alberta, Canada for "An Undersea Adventure". Second prize (one puppet) goes to Andrew Harper for "Uproar at the Hotel," a play that could be full of action.

There was no clear winner in the Photographic Competition so I am giving one puppet to each of the following: Ian Copsey, Ellen Walton, Mark Munger (Ma., U.S.A.), Yvonne Kroell, Susan Shore and Daniel Tamulonis. I am sorry to have to say that ventriloquial puppets cannot be given as prizes.

Many members have written requesting advice on giving public shows. It is difficult not to be discouraging because apart from the fact that there are a number of legal problems to overcome, there is the question "are you good enough?" It is one thing to give shows at Charity Fetes or shows sponsored by someone, but as soon as you play before a paying audience you will realise you have to give value for money. They are much harder to please, they do not respond so easily and they can get impatient if mishaps occur, or the dialogue

drags, or scene changing takes too long. Jan Bussell's article in this issue, as interesting and useful as it is, on going professional should be a solemn warning to those thinking of doing so, to think twice. He agrees he has been a little discouraging but feels it is better that way, as a counterbalance to youthful enthusiasm. My suggestion is that you should hold off the "attack" until the odds for success are all in your favour—like Field Marshal Montgomery did in the Desert during the last war. By that I mean, give free shows with either a collection at the end, or selling programmes, or both. A proof of your success will be in these voluntary donations. If they do not yield very much then charged admission will be no more successful.

Please do not worry me about your Summer Number until August is nearly gone. I try to get it completed before the holidays which start around the end of July, then it is in the hands of the printers, they too have their holiday problems, so it is lucky if it is completed and ready to go out much before the end of August. I would like to apologise to members who have joined recently, say in the last few months, because they have had to wait so long before receiving their first magazine. Copies of the previous magazine ran out rather quicker than expected due to a larger than usual influx of new members since January 1969. We will print more copies this time and hope they will see us through to Christmas.

I wonder how many of you saw "Pilgrim's Progress" on B.B.C. Television last Winter. The puppets were by Jane Phillips and a picture is shown in this magazine of the performers holding them—this may solve a mystery to those who wondered how they were operated, and I hope you find the article about them and this performance interesting. I am pleased to say that Jane Phillips has established a permanent theatre in Cardiff. Although it is still in its early stages of development, she tells me she would welcome visits from local members, so here is the address: 18 Station Terrace, Cardiff. Jane has recently been appointed Regional Representative for the Educational Puppetry Association and the British Puppet Guild for Wales.

Now about those out of stock puppets. A number of members have called and apart from looking round the factory they have picked up a few bargains amongst the out of production lines, and other bits and pieces and old unpainted heads. I know it is difficult for the vast majority of members to pay a visit so I have attempted to widen the half-price range by adding more characters and a selection of plain moulded heads. Unfortunately, as those who have been here will, I am sure, agree, I cannot describe or enumerate the bits and pieces, due to their varying states of completeness or condition, so these must be personally selected.

The price of the plain heads is 6d. each plus postage 1s. 6d. (6 assorted heads in a box cost 5s. 6d. including the postage). The half-price puppets cost 22s. each post free, two puppets cost 42s. post free. The following is the price in Dollars: 6 assorted heads in box $1.50, one puppet $3.50 post free, two puppets $6 post free. American members can send cash if the amount is small and it is more convenient. Please give second and third choice in case we run out.

Good Luck,

Pelpop

The Pilgrim's Progress by Jane Phillips

This is a faithful dramatisation of John Bunyan's immortal allegory, acted out by sixty colourful four foot high figures who are carried on an open stage by eight black-clad puppeteers against a black velvet background. The scenery is of gold-painted wicker. Two masked actors play the parts of Giant Despair and his wife Diffidence, and a fourteen foot long polythene monster plays Appolyon. Nothing is left out from Pilgrim's journey — from the quarrelsome people of the City of Destruction to the empty masks of Vanity Fair — from the ferocious lions guarding the Palace Beautiful to the charming sheep of the Delectable Mountains. The sound track has been recorded by well-known Welsh actors; Dillwyn Owen plays Christian in the English version and Charles Morgan in the Welsh. (The production can be played in both languages.) The incidental music is taken from the works of Monteverdi, Warlock, Purcell, Praetorius, Bartok and Sibelius. The setting fills a full-scale human stage and uses full theatrical lighting. This show is intended for adult audiences and children of secondary school age.

TECHNICAL DETAILS

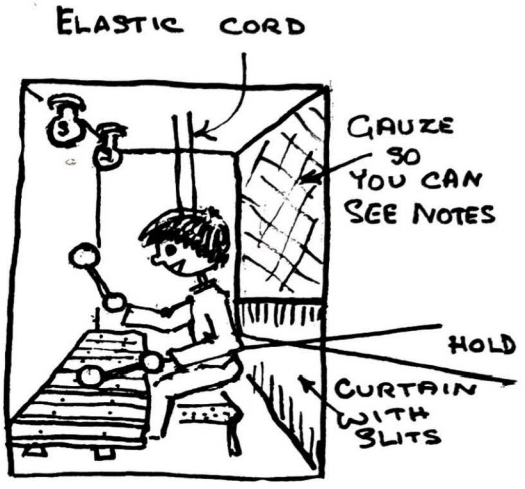
Pilgrim's Progress needs a stage of 30 ft. in width, 20 ft. in depth, and 14 ft. in height. If necessary it can be erected on a platform which has no proscenium but the platform must be 3 ft. 6 ins. high. (minimum) It plays to 400 or more people in a raked auditorium and gallery. If possible the hall and stage should be completely blacked out as this helps to preserve the invisibility of the puppeteers and improves the effect of the lighting. The company travels its own sound and lighting equipment which operates from two Strand Junior 8 dimmers. These require two 15 amp power points near or on the stage. The show takes five hours to set up and two hours to dismantle and pack; bookings of longer than one night are, therefore, much appreciated. The company could, for example, set up for a week in one place and draw on all the schools in the area or play a mixed contract for a festival and school bookings, Art and Music societies can also be drawn in.

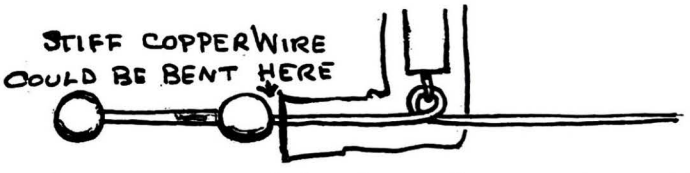
The performance itself lasts for two hours and is in two acts—the first playing for 45 minutes followed by a quarter hour interval (the interval can be shortened if necessary).

The Xylophone Player

The easiest way to work your puppet is for it to mime to a record: in other words he goes through the action in perfect unison or timing to the music and voice. But how much better if this good manipulation could be heard as well as seen by the puppet producing its own noise? I'll always remember Prof. Skupa's sand or shuffle dances. They were an ordinary pair of string puppets joined together for dancing but their rather large, heavy boots had a wire rod attached to the back of each. An operator on either side shuffled the puppets feet on a tinny surface covered with sand. The effect was wonderful. The wire rods, kept close to the ground, could not be seen by the audience. It is possible that the boots were connected so it required only one operator and the feet moved in unison. ie, his left boot & her right one.

Now I want to give you another idea, again with wire rods to assist in obtaining more accurate movement. Take





any standard puppet—remove hand strings, lower arms and hands, and connect a stiff wire, as shown in diagram, to each upper arm. Replace hand with small wooden ball and another ball at extreme end for striking the notes. You now have complete control over the arms and you can strike the notes accurately and at speed. You may want to bend the wire up at the puppet's wrist to get a better angle of strike. The puppet should be suspended by elastic so that as you strike the notes he bounces up and down and moves his head at the same time. I have shown the puppet suspended in a box, in this you could place two lights and put curtains in the front. The idea is that it could be used at the side of the stage during intervals and only one person would be needed to operate it.

On the other hand, you may wish to use this idea on an ordinary string puppet in your stage. Either you use two people, one to hold the control and bounce the puppet up and down and give head movement, or you can suspend the control from elastic fixed to a support above the stage and just work the arms from behind by the wires. If the hand strings were left on it would create the illusion that the arms were being worked by strings and anyone with any intelligence will be astonished at your skill and those less intelligent will think the puppet must truly be working itself!

How to Hold

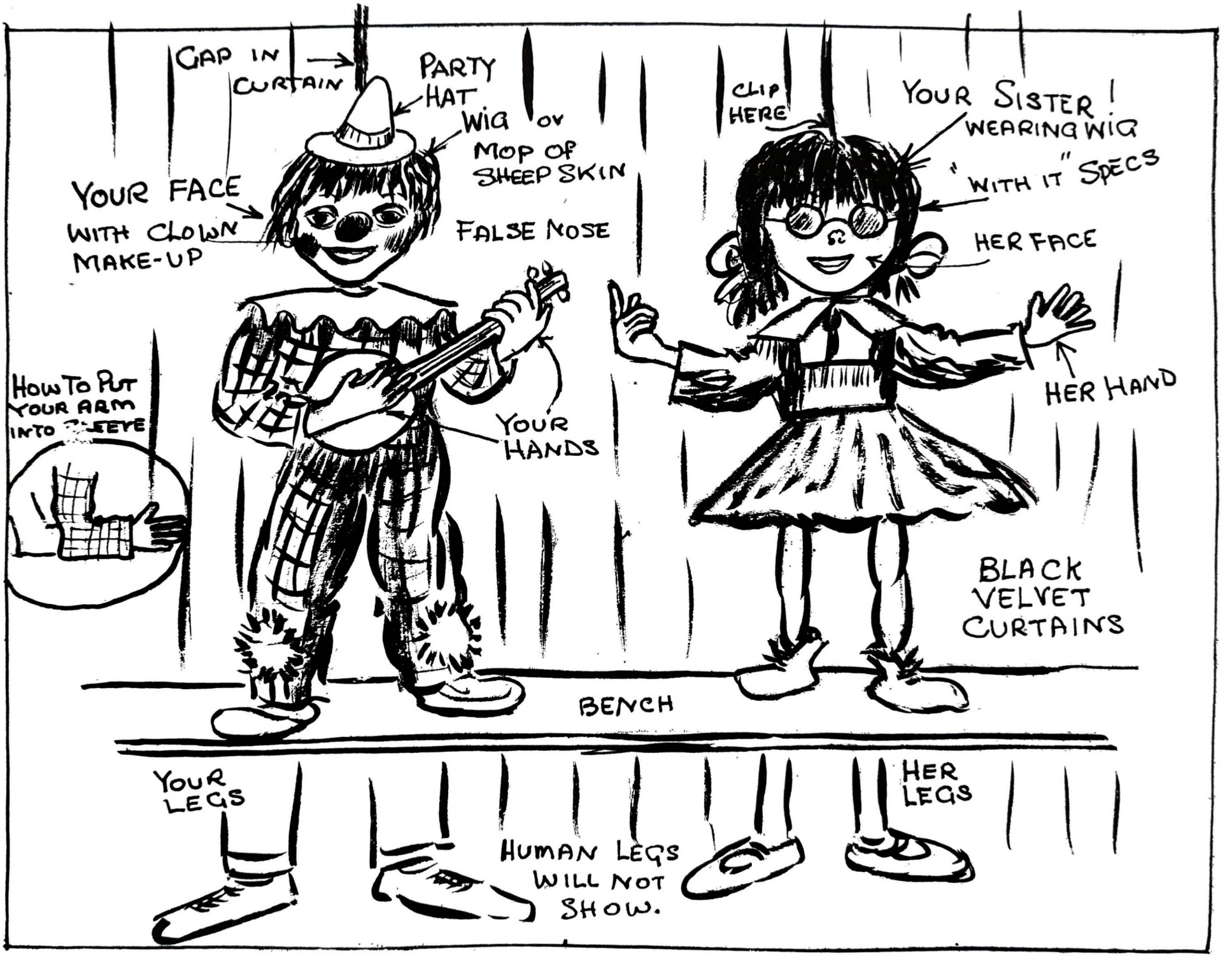
Ventriloquial puppets are catching on well. They are not swinging interest away from string puppets, but are proving a useful additional form of entertainment. The scope they offer appeals to older children and yet their simplicity enables young children to handle them with ease. I have noticed, however, that a child in his keenness to operate this type of puppet holds it in many strange and uncomfortable ways, so I would like again to emphasise the correct way to hold such a puppet.

Either your right or your left hand can go into the sleeve. The illustration above shows the rod or handle of the puppet being held by your left hand, with your thumb on the lever to operate mouth (or eyes in the case of Cornelia or Katy). You are gripping the handle with your fingers so that your thumb is free to move. With your thumb resting on the end of this lever you are able to turn the head very easily—left or right and don't forget that if you shake the rod the whole head wobbles (eyes as well—except for Walter and Fido). You approach this rod from below the coat.

The puppet then is held across the right arm which in turn is passed through the slit at the back of the dress and out at the sleeve. Wriggle your arm right in, giving it some help with the fingers of the other hand so that your own sleeve does not get caught up and prevent you from giving him a full length arm, as in the illustration. Your left hand holding the control should be level with the bend of your right arm—that keeps his body well up and stops him from becoming all crushed up—this attitude is common with beginners.

Now, should you want to use these puppets in a stage you will have to hold them straight up above your head and you may find it easier to put your right hand into his sleeve from below instead of from the slit in the back of the coat.

Full range of Ventriloquial Puppets—
Katie (caterpillar)
Walter
Fido
Monk
Boggles
Supy
Cornelia.


GAP IN CURTAIN
PARTY HAT
WIG or MOP OF SHEEP SKIN
YOUR FACE WITH CLOWN MAKE-UP
FALSE NOSE
CLIP HERE
YOUR SISTER! WEARING WIG
"WITH IT" SPECS
HER FACE
HER HAND
HOW TO PUT YOUR ARM INTO SLEEVE
YOUR HANDS
BLACK VELVET CURTAINS
BENCH
YOUR LEGS
HUMAN LEGS WILL NOT SHOW.
HER LEGS

PEOPLE PUPPETS

Never heard of them?
Well, it is the only suitable name I could think of for a Puppet using your own face! They are really quite easy to make & could be a lot of fun at a party. I have shown how they are constructed overleaf. You will see they just have a body & floppy legs & an elastic loop from the shoulders which goes over your head in order to hold the body well up under your chin. In the meantime you have put on a fuzzy wig, a party hat, perhaps a false nose moustache & side boards if you like & some rouge on your cheeks.

Your hands go through slits in the back of the upper portion of each sleeve & out at the wrist. Now the puppet has two hands, a most animated face, a couple of floppy legs & it can talk! Even the legs however can be made to work by flicking them up with your hands, provided you are not playing an instrument at the same time. You could take leg strings up to your wrists so that movement of your hands will operate the legs.

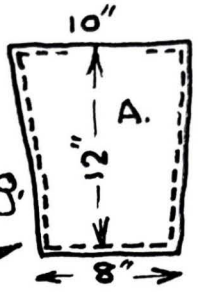
The most effective way of showing the puppet is to place a bench in front of a black velvet curtain. The puppet appears through a slit in the curtain & stands with feet on the bench.

Apart from playing instruments - Guitars saxaphones accordians properly is not miming to music, two puppets together could be very entertaining singing or reciting an amusing dialogue with plenty of backchat. Play your action "live", its better than miming.

PEOPLE PUPPETS – how they are made.

The body consists only of an upper & lower half & two floppy legs, to which is added full dress & shoes.

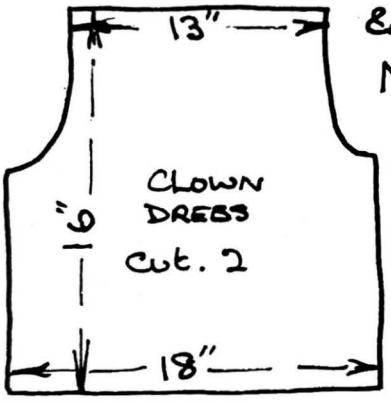
First cut two pieces of material for the body, any colour or type of cloth will do provided it is strong, 12" long & 10" wide one end & 8" the other (A)



Stitch all round leaving a gap at top. Turn inside out & stuff. Stitch up gap & draw in at waist (B)

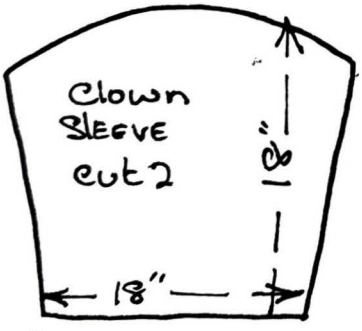
Now cut 4 long strips (C) 24" long 4" wide. For the girl it would be better to use pink cloth as her legs show.

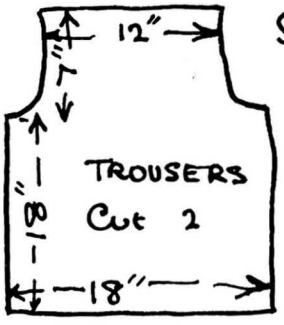
Stitch up seam, turn inside out & stuff (a little tighter than the body) Stitch across knee & ankle joints having first pressed away the stuffing. (D).



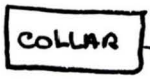
CLOWN DREGS Use bright material Cut out from the three patterns shown (cutting two of each) & make up as instructed in previous magazine.

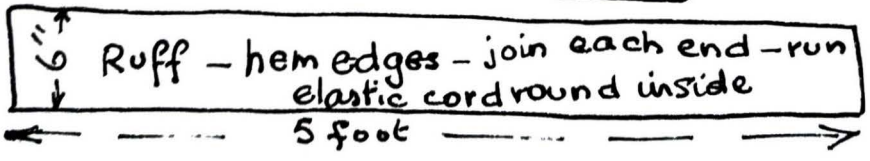
When finished & pressed – Put trousers on, draw in round waist & ankles. Then put on dress & stitch to body along line of shoulders.





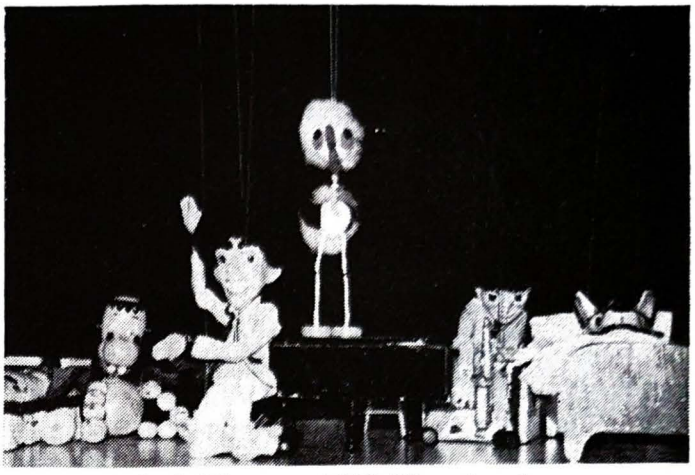
Shoes made from felt Run thread round upper draw in & stitch to sole. Stitch collar round hole & join





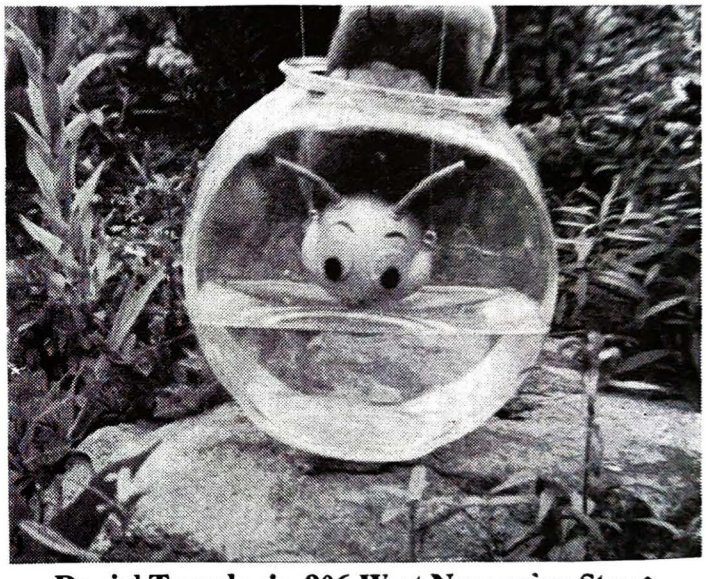
Photographic Competition

Susan Shore, 499 Devonshire Road,
Bispham, Blackpool.

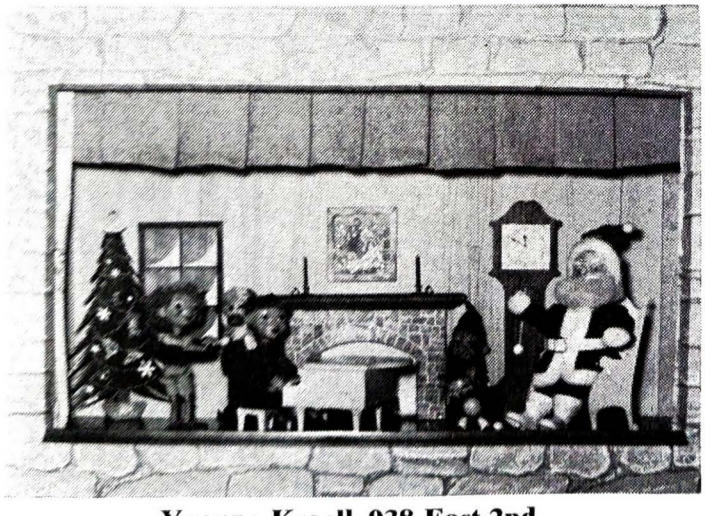


Mark Munger, 2402 Chambersburg,
Duluth, Minnesota, U.S.A.

Ian Copsey, Woodlands, New Barns,
Sandling Lane, Maidstone, Kent.



Daniel Tamulonis, 806 West Norwegian Street,
Pottsville, Pennsylvania, U.S.A.

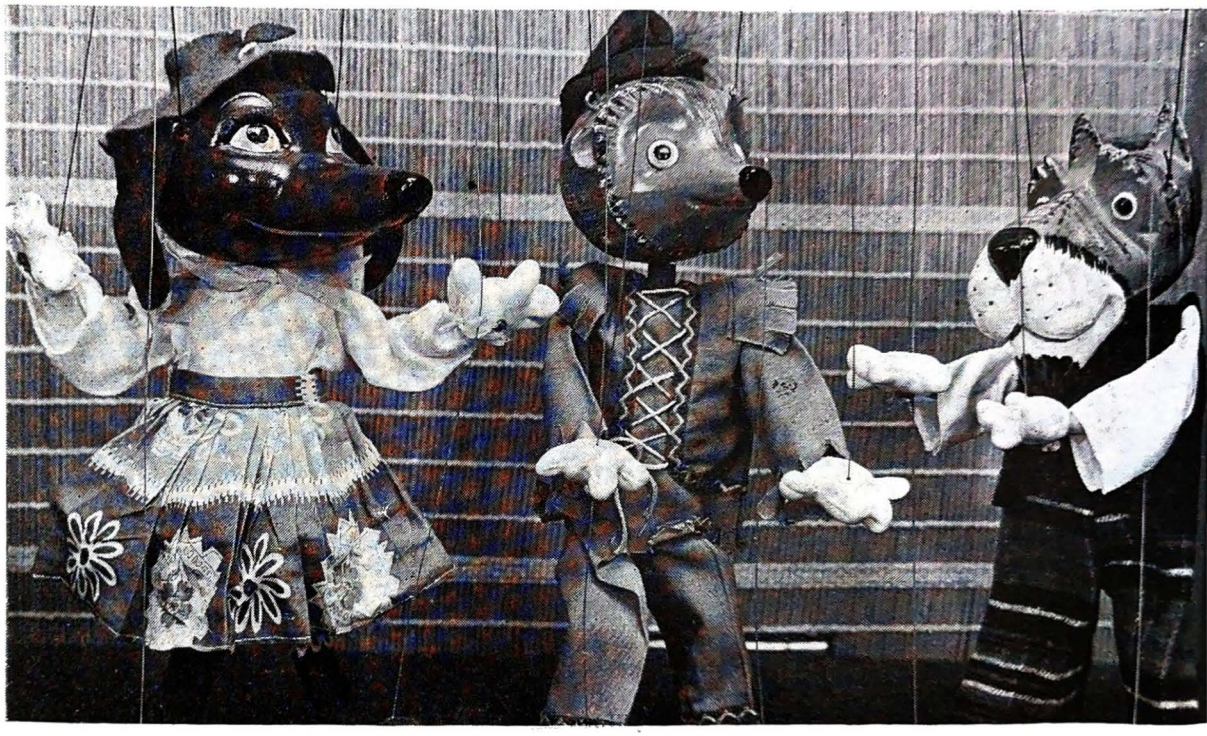


Yvonne Kroell, 938 East 2nd,
Royal Oak, Michigan, U.S.A.

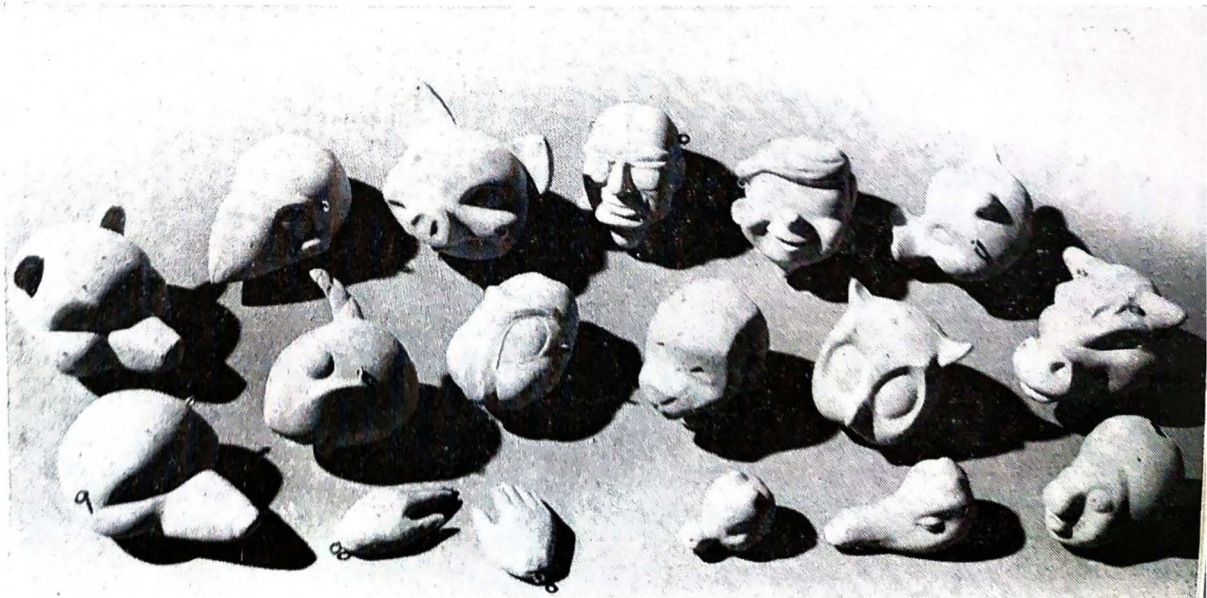
Ellen Walton, 249 Betty Ann Drive,
Willowdale, Ontario, Canada.

HALF-PRICE PUPPETS

Bull
Cow
Lion.

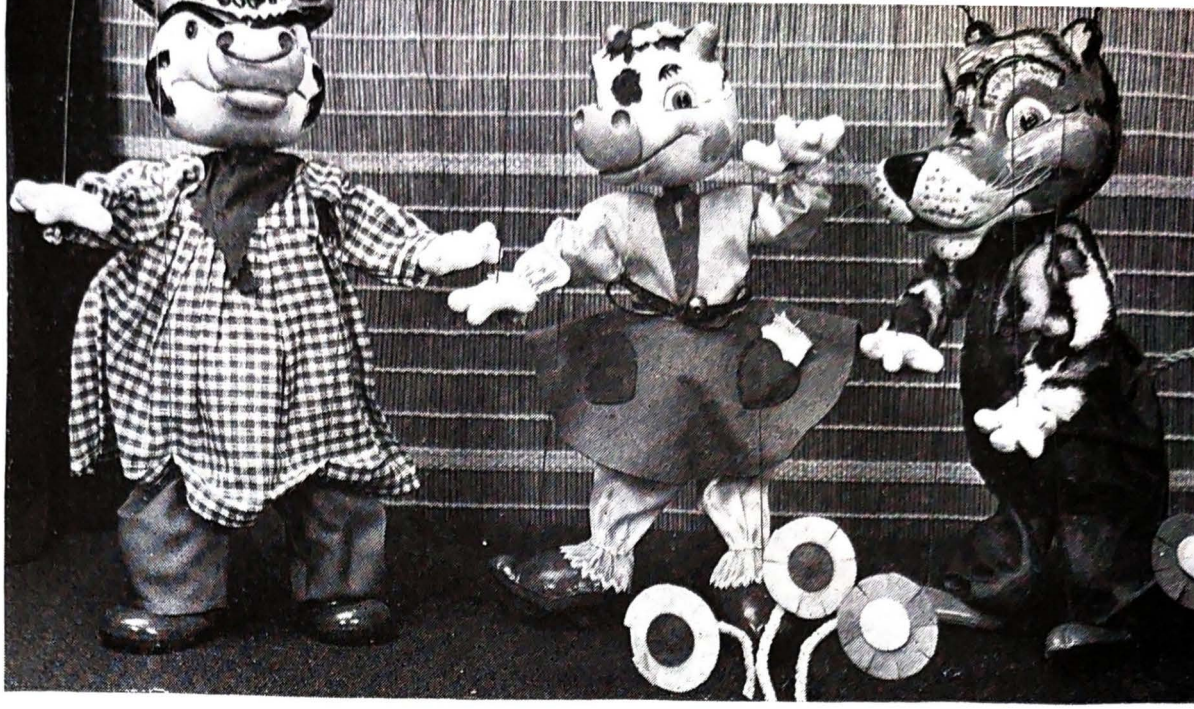


Dachshund
Hedgehog
Scottie.



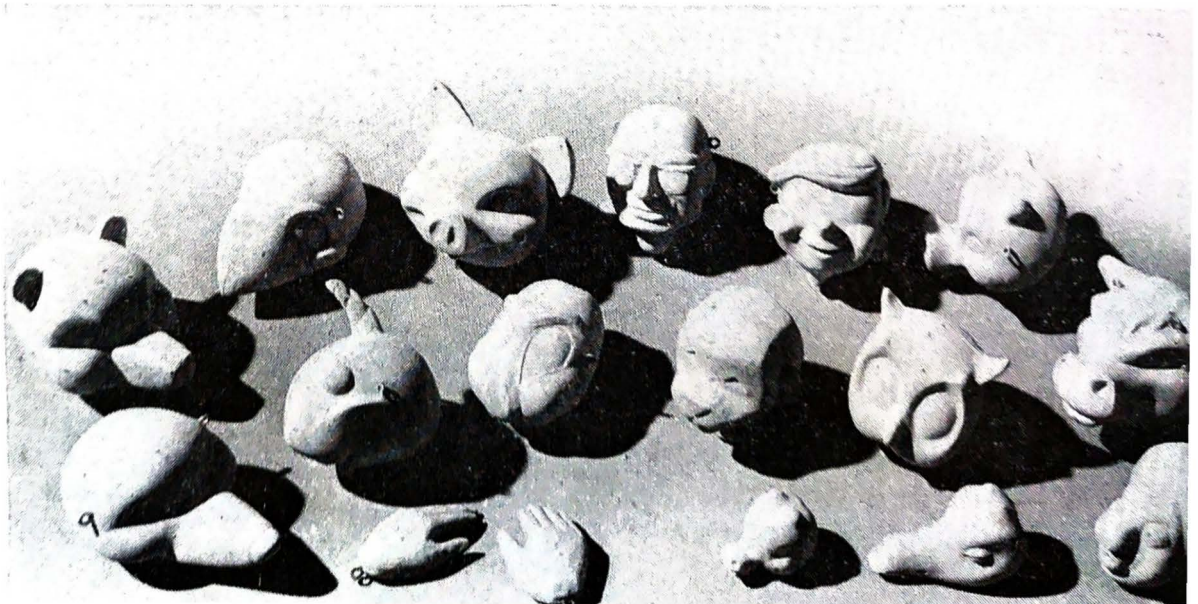
Plainhead (left to right) Father Bear, Crow, Pig, Professor Pinocchio, Cow, Poodle, Caterpillar, Cricket, World Cup Willie, Owl, Bull, pr. large hands, small Baby Giraffe, Mother Giraffe, Snake Charmer.

HALF-PRICE PUPPETS



Bull
Cow
Lion.

Dachshund
Hedgehog
Scottie.



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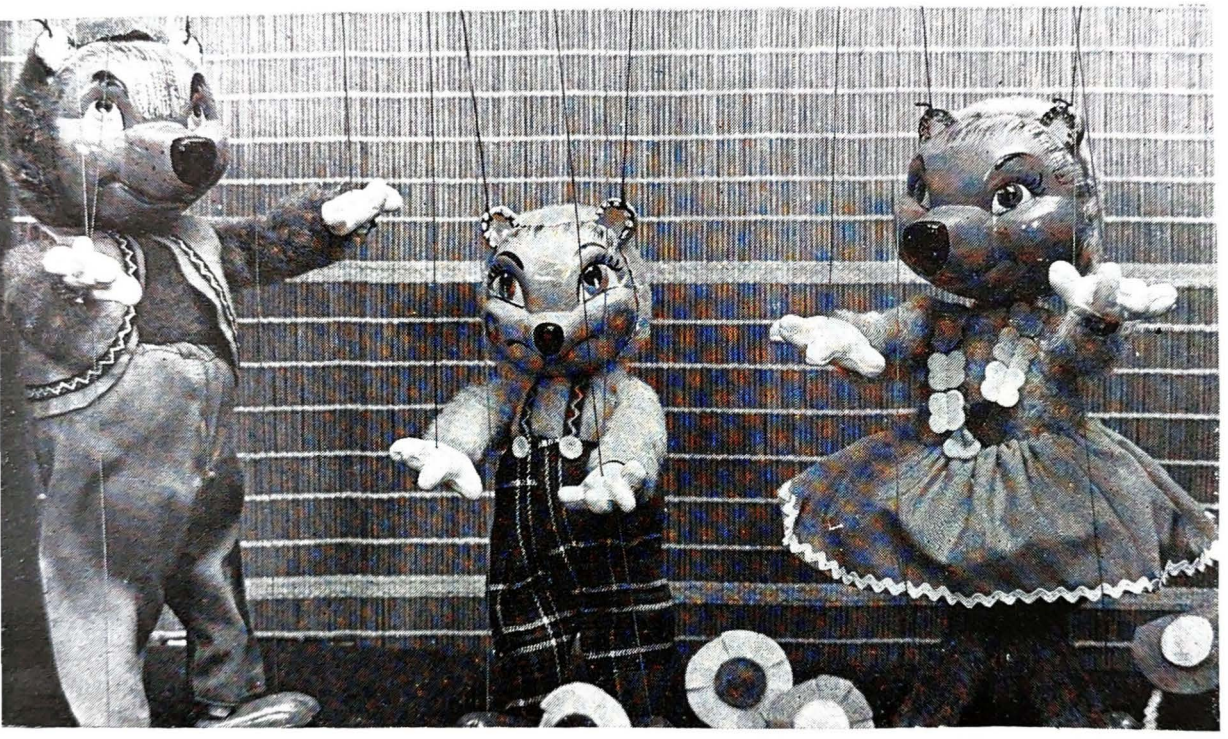
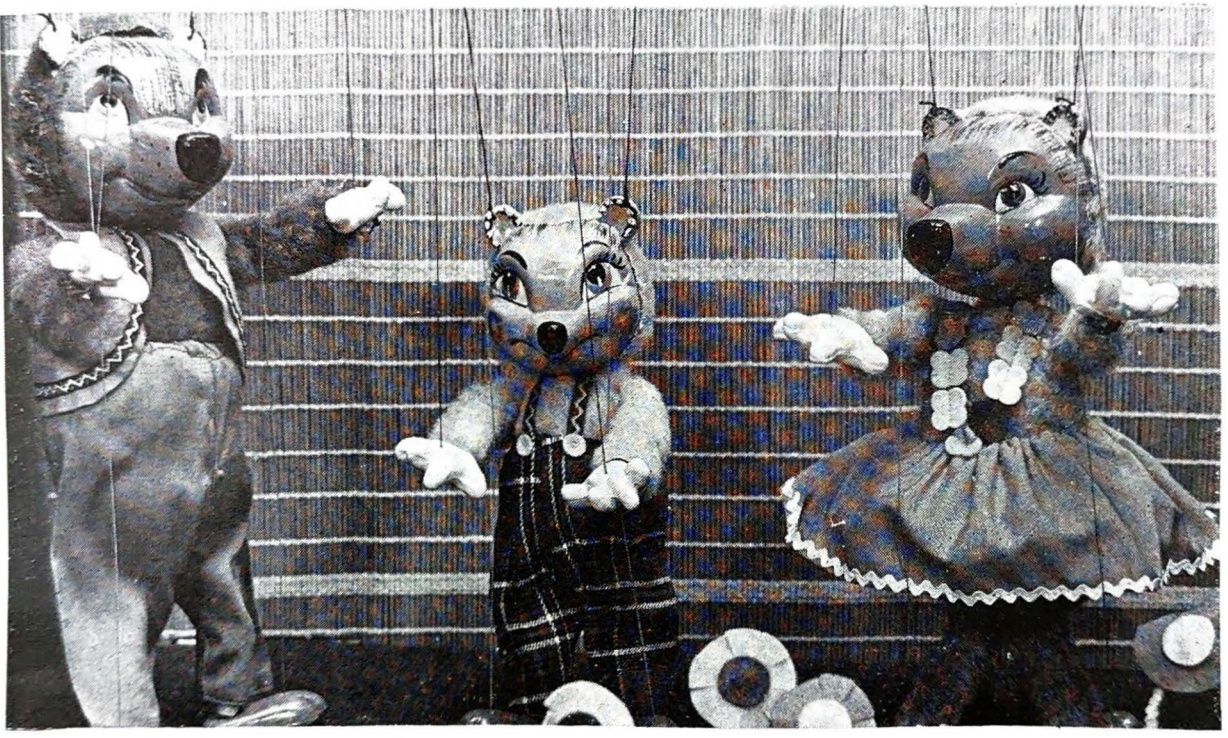
Steve Zodiac
Jimmy Gibson
Dr. Beaker
Prof. Popkiss.



Father Bear
Baby Bear
Mother Bear.

Devil
Katie
Goldilocks
Pirate Mouse
Pig.

Steve Zodiac
Jimmy Gibson
Dr. Beaker
Prof. Popkiss.



Father Bear
Baby Bear
Mother Bear.

Devil
Katie
Goldilocks
Pirate Mouse
Pig.

An Undersea Adventure

By KIRSTIE BENSON (age 11 years), 12707-39 Av., Edmonton, Alta, Canada.

Characters: SUSAN; PEGGY; SHANTELLE (SHU-SHU), POODLE; KING NEPTUNE; PRINCESS CORA; PEAS, SNAKE; PEARL, SEAHORSE; GREEN LIVERS, KING SEA SERPENT; OCTYWACKLEPOCKLE (OCTY), OCTOPUS.

SCENE I

In a rowboat on the sea in the evening.

(Susan and Peggy are reading in a rowboat on the sea).

PEGGY (*not looking up from her book and laughing*): This book is absolutely hilarious.

SUSAN: Well I'm glad Mom let us read out here at night.

SHANTELLE (*standing on the shore*): Woff-woff!

SUSAN: Oh, be quiet Shantelle!

SHANTELLE: Woff-woff!

PEGGY: Look, you know very well you can't come in the boat.

NARRATOR:

As if not paying any attention, SHANTELLE *jumped but missed the boat. Only her front paws landed in the boat and it capsized. Everyone fell in!*

CURTAIN

SCENE II

Underwater.

NARRATOR:

The girls fell to the bottom of the sea. Finally PEGGY *couldn't hold her breath any longer so she burst out:*

PEGGY: I just can't . . . . Why, I can breathe!

SUSAN (*taking a deep breath*): So can I.

PEGGY: That's funny. I didn't know we could breathe underwater.

SHANTELLE: Woff-wo . . . I can too. It sure is strange.

PEGGY: Shu-Shu you can talk!

SHANTELLE (*in a smart tone*): I have always been talking. The thing is you can never understand me.

SUSAN: All right then, if you're so smart tell us how to get back up to land. You know very well we can't swim.

SHANTELLE: Well-a-you-a . . . .

NARRATOR:

While the trio were arguing an octypus steps out of a cave the girls hadn't noticed.

OCTYWACKLEPOCKLE: Ah-hum! Excuse me but can I help you.

(*The sisters jump in fright*).

PEGGY: Oh! It's an octypus! He seems friendly enough. (*Speaking to the octypus*). What is your name.

OCTY: My name is Octywacklepockle. Call me Octy for short, all my friends do, even the king!

SUSAN: What king?

OCTY (*elegantly*): The king of the sea! His Royal Majesty King Neptune. He can help you get back to land.

SHANTELLE: How do we get to him?

OCTY: Just go over that hill (*pointing with one leg*). You'll see the palace straight ahead. You can't miss it. I would accompany you but as you can see, I have several broken legs (*looking down at his ban dags*) I broke them in the war.

PEGGY: What war?

OCTY: King Neptune will tell you. Now be on your way.

NARRATOR:

So with this, SUSAN, PEGGY *and* SHANTELLE *start walking toward the hill.*

CURTAIN

SCENE III

In the palace garden.

PEAS (*guarding the iron gates*). Who goes there? Why, it's only a couple of girls and a dog! Good morning, I'm Peas the Snake

PEGGY: Good morning, we would like to speak to the king, please.

PEAS: Very well, come with me.

(*They walk down a winding path until they come to the king*).

KING NEPTUNE (*surrounded by mermaids*): Who do we have here, Peas?

PEAS: Some land people, sire.

KING NEPTUNE: Step forward.

(PEGGY, SUSAN *and* SHANTELLE *step forward and bow*).

KING NEPTUNE: What would you like?

SHANTELLE: We would like to know how to get back up on land, your majesty. Our boat tipped over.

PEGGY: You tipped it over!

KING NEPTUNE: Now! Now! (*pause*). I'm afraid I can't help you unless you help me first. You see my daughter, Princess Cora, has been kidnapped by the King of the Sea Serpents, Green Livers, with whom we are at war.

SUSAN (*whispering*): So that's the war Octy mentioned.

KING NEPTUNE (*continuing as if not hearing*): She is the only person in the world who knows the way, except Green Livers. You have to free her from him and release the spell.

SHANTELLE: What spell?

KING NEPTUNE: The spell that imprisons her in a solid ice-cube.

PEGGY: Where can we find her?

KING NEPTUNE: If you go straight west of here you will come to marshes. Beside them is the cave in which Cora is guarded carefully by Green Livers himself.

SUSAN: Then how do we get past him?

KING NEPTUNE: With this. (*Hands her a striped purple and blue dried fish*). If you hold it under the serpent's belly he will faint. Then Peggy, you will kill him with this knife. (*Hands her a jewelled handled knife*). Pearl the Seahorse will accompany you. (*Nods to the seahorse*). Good luck.

CURTAIN

SCENE IV

Outside the cave among the marshes.

SHANTELLE: I can't see the cave anywhere, can you Pearl? (*Searches all around*).

PEARL: No, I can't.

SUSAN: Well it's here somewhere.

PEGGY: Ouch! (*pause*). I stubbed my toe on that huge rock.

PEARL: Why it's a cave entrance. We've found it at last!

CURTAIN

SCENE V

In the cave.

PEGGY (*whispering*): Look! There's Green Livers, sleeping.

SUSAN (*whispering*): And that must be the Princess (*points to a maiden in an ice-cube*).

SHANTELLE: Look at those ugly fish, one guard for each door. One door must lead home.

PEARL: Just look at that terrible statue! My how it resembles Green Livers.

NARRATOR:

Just then, GREEN LIVERS *woke up. He shot his neck up and flicked out his tongue, scaring the girls,* SHANTELLE *and* PEARL *right out of their skin.*

GREEN LIVERS: Thankyou. I'm glad you see the likeness.

SHANTELLE: Now Susan!

(*Susan takes the fish out of her pocket*).

GREEN LIVERS: Ah! So you want to fight! (*Flicks his tongue again*).

PEGGY: Oh-oh! This is going to be terrible.

(SUSAN *and the serpant start fighting*).

SHANTELLE: Come on Susan!

PEARL: That's right dodge him!

PEGGY: Trip him!

NARRATOR:

SUSAN *liked the idea and stuck out her foot.* GREEN LIVERS *fell with a bang on the floor.* SUSAN *held the fish over his belly and he fainted.*

SHANTELLE: Now it's your turn, Peggy.

PEGGY: Right!

(PEGGY *dashes forward*).

PEARL: Don't be hesitant! Jab the knife right in!

(PEGGY *does so*).

NARRATOR:

As soon as GREEN LIVERS *is dead the drab cave turned into a beautiful and furnished room.*

CUT ALONG DOTTED LINE

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PEGGY: Why the cave has changed to a beautiful room, like one in a palace!

PEARL: And look, the princesses ice-cube is melting and she is coming to life.

(*Pause*).

PRINCESS CORA: You all shall be highly rewarded. Come, sit down (*points to a table with a fabulous meal on it*), and feast. When we reach the castle I will make sure you are rewarded richly.

SUSAN: But we don't want a reward. All we want is to get back to the land.

PRINCESS CORA: Well, if that is all you wish, then go through that door (*points to the right door of the two richly decorated ones*).

NARRATOR:

The girls and SHANTELLE *are so dazzled by* PRINCESS CORA'S *beauty that they are not watching properly and head for the wrong door.*

PRINCESS CORA: Ah children not that one for it leads to another world. It is the one to the left.

NARRATOR:

As the girls go through the door they have the funny sensation something is magic about the place and just before they leave completely they hear PEARL *say:*

PEARL: I will take you home your grace.

PRINCESS CORA: Yes, that would be nice, thank you.

CURTAIN

SCENE VI

Back on land.

PEGGY (*looking into the sea*): Oh look! There's Pearl taking Princess Cora home.

SUSAN: Isn't it a lovely sight Shu-Shu?

SHANTELLE: Woof-Woof!

PEGGY: Oh dear! The magic has worn off Shantelle! Oh well, I'm glad to be home again. We can go back and visit some time.

CURTAIN

THE END

Uproar at the Hotel

By ANDREW HARPER, 29 Westlecot Road, Swindon, Wilts.

Characters: PROFESSOR POPKISS, DOCTOR BEAKER, MITZI, HOTEL PROPRIETOR (can be any suitable male puppet).

(*The set is a small hotel, at the rear of the stage about five inches from the backcloth is a wall with three doors set at regular intervals in it. The doors are numbered from right to left. In the centre of the stage is an armchair, next to this is a small table*).

SCENE I

(HOTEL PROPRIETOR *is standing next to the table reading a letter which is on the table*).

HOTEL PROP: Ah! Someone coming to stay, that will make a change from just having Professor Popkiss and Dr. Beaker here all the time. (*Exit L*)

DR. BEAKER (*entering from room* 3): Good, breakfast should be ready soon. (*Sees a letter on table*). What's this now? Someone coming to stay, after all this time, it's completely spoilt my day. (*Exits to room* 3)

PROF. POPKISS (*enters from room* 2, *singing*): Oh what a beautiful morning, etc. Yes I think I will take my bucket and spade and go down to the beach! (*Walks to table and reads letter*). "Amelia Cottages,

For the benefit of new members, the subscription of 2s. 6d. entitles you to a badge and a year's subscription to the magazine — i.e., two magazines, one on joining, that is the current copy, and the next issue. They come out July/August and December. If you do not renew you are still a member but you will not receive a magazine.

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Daisytown." Ugh! "I shall be coming to stay at your hotel." Someone staying here, no my day is completely spoilt.

(*The lights are lowered for a few seconds to represent the change from morning to afternoon.* PROF. POPKISS *and* DR. BEAKER *are standing in the centre of the stage*).

DR. BEAKER: I heard a car draw up that must be her, come on let's get out of her way.

PROF. POPKISS: Yes come on. (*Both go into their rooms*).

HOTEL PROP (*coming out of room* 1): That's her room done. I thought I heard a car draw up. It is probably her. (*Exits L.*)

(*From off stage*): Good morning.

MITZI: Good morning, where's your porter?

HOTEL PROP: I'm afraid we haven't got one.

MITZI: Not got one! Well you will have to bring up my luggage in a few minutes.

(HOTEL PROP *and* MITZI *enter from L.*)

This hall is too narrow, what time is dinner?

HOTEL PROP: Half past seven.

MITZI: Too late. 7 o'clock from now on.

(MITZI *enters room* 1 *and* HOTEL PROP *exit L.*)

(DR. BEAKER *and* PROF. POPKISS *exit from rooms* 2 *and* 3).

DR. BEAKER: Did you hear that? I hope she does not stay long.

PROF. POPKISS: So do I. We had better hurry her departure up a bit.

DR. BEAKER: I wonder if she is afraid of ghosts.

PROF. POPKISS: Now that gives me an idea.

CURTAIN

SCENE 2

(*The lights are dimmed as it is night time.* MITZI *is sitting in centre on chair reading.* DR. BEAKER, *with a large piece of white material draped over him, and* PROF. POPKISS *exit from room* 2).

MITZI: Ah! There's nothing like a good book.

PROF. POPKISS: Come on, hurry up.

DR. BEAKER: All right, all right I'm going.

MITZI: What's that I thought I heard voices.

(DR. BEAKER *trips up*).

DR. BEAKER: Ouch, ooh, my leg, ooh.

MITZI (*jumps up from her chair*): I-I-I-it's a ghost.

PROF. POPKISS: Make some noises like a ghost!

DR. BEAKER: Aah, ooh, oh!

MITZI: K-k-keep away! (*Backs away, then notices something on the sheet*). Wait a minute (*looks more closely, then starts to laugh*). I have never heard of a ghost with a laundry mark before!

CURTAIN

SCENE 3

Next morning. (*Curtain opens to show* PROF. POPKISS *and* DR. BEAKER).

PROF. POPKISS: Very clever! Fancy getting a sheet with a laundry mark!

DR. BEAKER: All right, I'm sorry, have you any more ideas?

PROF. POPKISS: Yes, I have as a matter of fact. This is a trick I used to play on a teacher I had at school. What you do is this: push a door slightly ajar, then pile some books on top. When a person opens the door—bang-ouch, down fall the books.

DR. BEAKER: That doesn't sound a bad idea, you had better start.

PROF. POPKISS: Oh no! I thought of it, you carry out the plan.

DR. BEAKER: It's always me! Well I suppose I had better go and get some books from my room.

(DR. BEAKER *exit into Room* 3 *and* PROF. POPKISS *exit left*).

MITZI (*enters from R*): Nothing like a nice walk. I think I will sit down (*sits on chair.* DR. BEAKER *sidles out of room* 3 *carrying some pieces of cardboard —the books*). What are you doing Doctor Beaker?

DR. BEAKER (*bends over*): Oh-um-just tying my shoelace.

MITZI: Why don't you sit down here and tie it?

DR. BEAKER: Yes I-I will, in a minute. (*Exit into Room* 2).

MITZI: How very odd. Oh well I suppose I had better get on with my packing (*exit into Room* 1).

DR. BEAKER (*coming out of Room* 2, *leaving the door slightly ajar*). Well that's done now. Here comes Prof. Popkiss.

PROF. POPKISS (*entering from L*). Good, done your job, I think I will go and have a wash before dinner (*Walks into Room* 2 *pushing door. Drop some books onto his head*). Ouch! You idiot! You put the books on the wrong door. Ooh my head!

DR. BEAKER: Now, now it was an accident.

MITZI (*entering from Room* 1): Would one of you mind taking my case to the front door please, I'm catching the train home today.

PROF. POPKISS: You're going!

DR. BEAKER: Did you only come for the one night?

MITZI: Yes that's right, now if one of you wouldn't mind taking my case to the door.

PROF. POPKISS: It would be a pleasure!

CURTAIN

THE END

Pelpups Write

ROB DOWLER, ONTARIO, CANADA.—I am writing to tell you how much I enjoy your puppets. I am a member of a puppet group called the Wychwood Puppets. We have 12 puppets (all of which are Pelham) and two stages. I regret that only one store in my area carries your puppets but I count my blessings. I was amazed when I read your article in Pelpup News No. 16 where it said your puppets were hand made.

D. WESTGARTH.—We performed a variety show with four acts, and the tiger as compere. At two of the performances we had full houses. The audience was mainly composed of children but there were quite a few adults. The most popular puppets were undoubtedly the witch and the skeleton who did a dancing act. Altogether we raised £1 17s. 0d. which went towards the school development fund.

PHILIP IRWIN.—I have just finished doing a series of shows at my school and the Infants School. I appeared with the "Minstrel" singing "Roll on Those Lazy Hazy Crazy Days of Summer," Iz and Oz singing "For once in my Life," Dachshund singing "On White Horses" and Farmer singing "The Green Green Grass of Home". They were a great success and I have been asked to do another show in the near future.

MICHAEL RITTER, EDMONTON, CANADA.—I am going in the puppet business now. Already my shows are popular around this district. My father teaches lithography (Graphic Arts) and he is printing up some invitations advertising my shows.

PHILIP MEEDS.—My main interest in puppetry is building my own puppets, especially those with moving features, which I find most realistic and amusing; and also in script writing. I have been grinding out short stories for a long time now and I often dash off a script as a form of relaxation. After this I get to work revising it and treating it seriously. Perhaps you could let me know of anyone in my area with a serious interest in puppetry? Perhaps I could help out any Pelpups having script difficulties or if they submit a plot I could produce a pilot script. Please let me know if any Pelpups are interested. Address: 22 Windsor Bank, Boston, Lincs.

P. M. SAVILL.—1969 has seen the formation of the Savlonettes, my new puppet troupe. Prior to this I have struggled to produce single-handed marionette plays. I have, however, performed a number of these plays with a reasonable amount of success. The Savlonettes are aiming at Variety Acts and small sketches. They have not yet had a public performance although I have had a number of interested parties, about my troupe. It was Eric Bramall's book "Making a Start with Marionettes" that prompted my attention to that of variety. Consequently I have transformed a number of your puppets into variety and circus characters.

DAVID WOOD.—I have not been doing a lot of puppetry lately but our group has started again because we have been booked for a children's party in May. We have been doing a steady stream of shows but this is the first children's party we have done for two years. I have added a 6 ft. cloth screen with a framework that clips together like the theatre, varnished the headboard to strengthen it and added a second set of curtains between the proscenium and backcloth, so that Bimbo, our compere, could be entertaining while the scene is changed behind.

LISA HIRSCH, STAMFORD, U.S.A.—Recently my sister and I presented a show for a group of women and children. We did a few comical skits from the American Revolution, such as "Homer writes the Constitution". A photographer from the *Sunday Herald* took the picture backstage. After that my friend and I did a show for a kindergarten. It was about two children who go to a circus and get lost. While looking for each other they view different side shows. At last they find each other with the help of your giant donkey.

JULIA BERNARD, OHIO, U.S.A.—The few Mexican puppets I have are very awkward, shall I say? But I use them for they work perfectly with your horse. But your puppets are extremely the best of any puppets made in this whole world! Why, the drummer is so perfect I can make him tap dance wonderfully and do push-ups and everything! I would also say I've ordered your "vent" puppet and am looking forward to its arrival.

SIMON HILLYAR.—The Headmaster stayed behind after school to help us record the play, in fact he got so interested he made a stage for the school, which Peter Southgate and I used to entertain the school. He also gave the school two hours a week to make their own puppets.

DAVID POWELL, MONTREAL, CANADA.—I have started to make puppets of Canada's history. I am going in for England's takeover at the time of Wolfe because of the variety of costumes and colours. So far I have made a British Redcoat and a French soldier and am now making au

Iroquois Indian. I have discovered a way to make hands easily and so they can be bent to hold things. I make a wire frame and then cover it with Elastoplast, pink is best as it does not need to be painted.

BUTCH COOPER, U.S.A.—I am thinking about making an octopus and some of the undersea extras and also some furniture such as King Neptune's throne. For a play using an undersea setting you can make several small fish like this: as simply or as elaborately as you wish from papier mache, several layers of cardboard glued together, foam rubber, or something similar, and attach them with different lengths of thread on one stick control like this: then you can run them back and forth at intervals through the play and it will seem as if a school of fish is swimming by. You can also make a sort of "curtain" to drop in front of your stage scene by taking a piece of thin transparent blue-tinted plastic such as that used in plastic bags or wrappings (or a very, very sheer piece of light blue cloth such as chiffon, nylon, tulle etc.) cutting it to size, sewing, pinning or stapling a hem on the bottom, and then running a wooden or metal rod through the hem to give it weight at the bottom. This will give the effect of looking through water or possibly even fog if gray thicker stuff is used. You should have your stage well-lighted or the effect is spoiled. A small electric fan can be used to "ripple" the water. Blue or green bulbs would be best for this.

DAN TAMULONIS, POTTSVILLE, U.S.A.— . . . . before I go on with my letter I would like to tell you that I realise that my letter, at least, was written a little rudely. I see now that I said a mouthfu but had little to offer, except that "so and so" were horrible and that I hated "so and so." I do not hate all your puppets, there are a great many I really do like, for if there weren't any I liked I wouldn't be in the Club. I owe a great deal to you and your puppets, and I am thankful that there are creative people in the world, like you, who can take some rudeness now and then.

CHRIS HARROWELL.— . . . . Why, why, why, do you keep insisting that your puppets are for children? They're not. Adults use them with great success too, you know, especially at parties and church "do's" where they can be brought spontaneously to hand for a quick sing-song or playlet. Old people love them, particularly burlesque scenes. I think you ought to introduce an extremely corpulent SM. Type Prima Donna with frizzy hair and a heaving breast. She would be a great hit since everyone likes to take a dig at opera. An adaptation of your SL. Type Queen only with moving mouth and heaving breast would be ideal. When not singing she could double as an irate mother-in-law, a furious customer, a non-fairy godmother, the Duchess in "Alice in Wonderland" . . . the possibilities are endless.

HOWARD KRAMER, SALISBURY, RHODESIA.—My partner Errol Ofman made a large glove puppet and we use this character called Freddy the Fox on a children's television programme. Errol does the head and mouth and I do the hands. Freddy helps in reading our birthday messages, sings and generally makes a nuisance of himself on the programmes. He has been on three times so far and is already a fantastic hit amongst children and adult viewers. Next week we are doing a pantomime on television called the Princess and the Golden Ball using string and glove puppets. At the moment we are on twice a week with full musical acts and just about every night with Freddy filling in and helping out on the programme. We have recently been asked to do a full series on television every night but as yet I don't know what this entails.

DAVID BURGESS.—We are a company of four boys who are all 16 years of age. We have a marionette theatre and quite a few Pelham Puppets which we have built a play for and used this play and the puppets for six public performances during the last three months. I myself have been interested in puppets since I was six years old and I always will be.

BARRY NIELSEN, WISCONSIN, U.S.A.—By the way, in case I didn't tell you, Bob and Terry Caron, Grace (my sister) and I put on a puppet show for the pre-schoolers of our Sunday School. We did "The Night it Rained Toys" and "Santa's Elf," and everyone loved them.

PHILIP EAMES.—I don't know if you heard or not, but I was working at the Little Angel Theatre last September with Wolfgang Manthey, with his wife Caroline and a non-resident company presenting "The Golden Kettle," a rod puppet production, and the "Canterville Ghost," directed by Alan Judd. It was an enormous success and I enjoyed every minute. My age is now 18 and I hope to continue reading your magazine for years to come as I think you have some marvellous puppets, especially the new "Vent" characters.

PAUL GARNETT.—Since I last wrote to you I have heard that the Women's Fellowship and the Cubs would like us to do a show at our church after Christmas. The D.M.P. Puppet Club has been expanding now with more members. I would like to know if there are any Pelpups living near me, if you could put me in touch with any—address: 40 Buxton Avenue, Leigh-on-Sea, Essex.

The following would like to contact Pelpups living in their areas with a view to forming Puppet Clubs:

JULIA KLAASSEN, 66 Hedge Lane, Palmers Green, London, N.13.
DAVID BURGESS, 14 Saron St. Treforest, Pontypridd, Glam.
KEVIN HORLOCK, 116 Broadway, Knaphill, Woking, Surrey.
LORRAE NEWSON, 4 Potters Field Road, Woodmancote, nr. Cheltenham.
RICKY WALER, Flat 5, 5 Oakhill Road, Surbiton, Surrey.
CHRISTOPHER COCKILL, 33 Parkside Rd., Meanwood, Leeds.
LESLEY MARRIOTT, 92 Motspur Park, New Malden, Surrey.
SALLY MASON, Binton Grange, nr. Stratford-on-Avon.
STUART LOWSON, 8 Greendykes Road, Craigiebank, Dundee, DD4 7NA.
JANE UPTON, 23 Abbots Road, Humberstone, Leicester.
YVONNE ————, 10 Hogarth Road, Elizabeth South, S. Australia, 5112.
SUSAN PURKIS, 137 Cavalier Road, Basing, Basingstoke, Hants.
JEREMY WOOD, 29 Compton Avenue, Mannamead, Plymouth.
A. DIXON, 56 Fairfield Crescent, Liverpool, 6, L68 PJ.
LORRAE NEWSON would also like a pen friend from France, Spain, America or Italy, aged 11-12, interested in puppetry, pop music, reading, fashion and swimming.

The following is a list of members all wanting Pen Friends:

MARK TAYLOR, 2878 Cromwell Drive, Columbus, Ga., U.S.A., from anywhere in the world, except U.S.A., aged 10-11, interested in collecting stamps, coins, matchboxes.

DAVID DREW, 2 Trent Crescent, Melksham, Wilts., from anywhere in the world, aged 10-12, interested in stamps geology, puppetry and reading.

ELIZABETH PLATTS, 124 Sattergate, Chesterfield, Derbyshire, girl aged 9-11 from anywhere in the world, hobbies puppetry, drawing, reading, knitting, collecting stamps.

ANNA SCOTT, Wiston Barn, Wiston, nr. Nayland, Colchester, from anywhere in the British Isles, aged 10-12, hobbies dancing, riding, stamp collecting, swimming, sailing.

MARCELLA MCBRIDE, 10 First Avenue, St. Johns, Newfoundland, a boy 15-17, from any part of the world speaking English, hobbies music, puppetry, swimming, art.

LESLEY HOWAT, 89 Waterside Road, Kilwinning, Ayrshire, from Scandinavia or Canada, aged 13-14 hobbies swimming, writing letters and collecting postcards.

LYNNE and KAY MARTIN, "Holmcroft," 23 Albert St., Holbeach, Spalding, Lincs., would like their change of address noted as they have asked for a pen friend in a past magazine.

JANE HOLTAM, "Trecarne," Whiteway, nr. Stroud, Glos., from Germany speaking German or English aged 9-11, interested in pets, nature, ballet dancing, embroidery, reading, writing.

AMY BRODESKY, 75-08 181st., Flushing, N.Y. 11366, U.S.A., from England, aged 9-10, interested in dancing, cooking, collecting dolls, puppetry and reading.

SUSAN WHITEHOUSE, 37 Woodgreen Road, Oldbury, Warley, Worcs., from anywhere in the British Isles, aged 9-10, hobbies riding, dancing and animals.

SUSAN VIGGERS, 9 Old Palace Road, Weybridge, Surrey, a boy from Germany, Holland or France, aged 13-14, interested in Geography, reading, writing and animals.

ROSALIND HORNE, 24 New Site, Meadowlands, Addlestone, Surrey, a boy from Germany, France, Australia, Canada, New Zealand, aged 13-18, interested in art, history, stamp collecting, tennis and puppetry.

SHONA DUNCAN, 11 Gordon Place, Ellon, AB4 9AJ, from anywhere abroad speaking English, aged 11-12, interested in puppets, music, singing and reading.

JOANNE LAHOSHY, Rt. No. 1, Box 361, Manistique, Michigan 79857, U.S.A., from any country, girl or boy aged 13-15, hobbies music, swimming, sewing and wild life, also puppetry.

DEB GILLAM, U.S.2 East, Manistigue Motel, Manistigue, Michigan 79857 U.S.A. boy or girl aged 13-15 from any country, interested in swimming, science, reading and puppetry.

ELAINE BECK, 127 Ansley Road, Stockingford, Nuneaton, Warks., from anywhere in Great Britain, aged 12-13, girl, hobbies horseriding, roller skating, pets and puppetry.

A. M. JARRETT, 19 Ensign Way, Stanwell, Staines, Middlesex, wants to hear from any one living near aged 8-10.

KAY MARTIN, 26 Stukeley Road, Holbeach, Spalding, from anywhere in the British Isles, aged 10-12, hobbies stamp collecting, nature study, puppetry and collecting dolls.

STEVEN WILLS, 115 Uplands Road, Woodford Bridge, Essex, from England or America, a boy aged 9-11, hobbies drawing, playwriting and puppetry.

GEORGIA HUNT, 5 Rhyh Street, Kentish Town, London, N.W.5., from Japan, aged about 10.

DAVID UNDERWOOD, 273 Mersham Road, Thornton Heath, Surrey, boy or girl from any English speaking country, hobbies reading, writing and dancing.

TERESA CORCORAN, 33 Felicity Drive, Scarborough, Ont., Canada.—We are forming a club including my sister Maryanne. Our Club is called The Corber Marionettes. We would like pen pals from Germany, speaking English, aged 11 to 13. Hobbies puppetry, knitting, basket ball, baseball, reading.

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